

ETUDE

FEBRUARY 1954
40 CENTS

PIANO • GUITAR • VIOLIN • VOICE • BASS • RECORDS • III-IV



LUDWIG VAN BEETHOVEN

An Approach to Beethoven

by Claudio Arrau

(See Page 9)

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on Modern Music

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Operatic Career

Camilla Williams

Playing the
Church Service

Richard Ellsasser

Vocal Lessons for
the Would-Be Singer

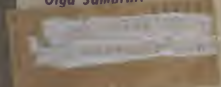
Irving W. Voorhees

Music Comes to
the "Little Red
School House"

Marion L. Briggs

William Kapell
An Informal Sketch

Olga Samarin



Here's a teacher with imagination
and know-how whose experimental work
with young children has resulted in
an amazingly successful

Pre-Kindergarten School



All dressed up for one of the many interesting programs presented by the children.

by Catherine Youkil Hooley

AS A PARENT, how many times have you wondered, as you watch your baby develop into a two- or three-year-old child, whether he had any musical ability? How many times have you noticed him as he kept time with the lullaby, or swayed, or even danced on the ground and you thought you could stand a few songs?

Once and over again parents have come to me, as a piano teacher, and asked the question, "when was Johnny ever piano-famous, or he loves to sing little tunes, and he can and likes to recite, or make an elaborate song."

After twenty-five years of teaching parents expressing their varied problems of children, as well as adults, here were those who I heard the question from in reality, "if only I had realized when I was young—"

—and that's true.

Many times, doctors, teachers and men and women in all walks of life have come to me and asked if they could take lessons at their age. So why? Many want some fun relaxation. The teacher made it her job to discover. The mother may not have the experience but family will derive from it in the home.

After having these things over and over again, the thought came to me—why did they adults like to practice, and why did they sing along tunes? Basically something was wrong. Any one enjoys something in which he or she is interested. What must not be lacking—a must for the way in which it is presented to a child that makes it interesting to him. I concluded.

So I set out to experience in the world child, and to see if I could create an interest. First, I started teaching piano to the five-year-old. I found that at this age, I could hold his interest only up to a certain point, even the child could stand only little more, due to his limited mental ac-

quency at that very tender age.

I set upon the idea that a little child likes to play with other children his age, so why not try a small class of five-year-olds? After a very short time, it was quite evident that all the children were having a grand time, and what's more, they were really learning something. Competition was stimulating.

If five-year-olds got along so well, I thought, why not try four-year-olds, too, and even three-year-olds, maybe even two. Thus started one of the first Modern Kinder gardens for pre-kindergarten children—possibly one of the first in the country.

The interest grew so rapidly among the children and parents, that new classes had to be started to take care of all the children.

The entire basement of my home was made into kindergarten quarters. Books for these songs were placed alongside the piano where they sat, and soon over the smallest child learned to hold himself. A small box was placed above him, where the children delighted in making their letters—the letters being their home name, to be marked clearly, so that the child's name. This created no confusion, while the children were absorbing.

Songs were placed in the large library, where the mothers could work for the children, or even read up on these conditions without disturbing the class.

Parents from other homes heard of the classes and brought other children, so more classes had to be started, with more mothers coming daily. Between seventy-five and one hundred children learn the ages of three to five around each week.

The large classroom is equipped with tables of different sizes, games, blocks, etc. of every description, a flashlight, books and crayons, rhythm instruments, etc.

The children play and color until class begins. Approximately twelve to fifteen minutes last for one class. Each group is held only one hour a week. This is put through to let the children interested with out being there.

When class starts the big lights, all the children are lined up against the wall while I "singing songs." They all sing with delight while they remain strong with the teacher.

I write many of my own little compositions to fit them and their age old, beginning the class with one repeating song. "Hello, my Friends," begins leaving no song the same simple but only easily the words, "Goodbye, my Friends," etc.

Following the singing song we have other songs and musical games. The children have to determine different animals, and stories. We have a rhythm band made up of containers we decorated from all of our own boxes, bottles, hats, bells and so on, etc.

The teacher (Continued on Page 21)

Chopin's Influence on MODERN MUSIC

It's interesting to note the "harmonic kinship" between certain of Chopin's works and compositions of some of the later writers.

by JAS. HOLCMAN

FIFTY YEARS ago when musicologists studied the music of Chopin on the work of Wagner the latter in "Tristan and Isolde" with its chromatic scales, an one feature that Chopin could depict, effect the development of modern music. After Wagner came the turn of Debussy and his of feeling, some of Chopin's melodies, preludes and nocturnes could be used as an introduction of Chopin's work. And yet, however, who is to say that Chopin's music and country is at the very least a composer with his own new conception.

In the same way, this influence can be found in the music of Debussy, Scriabin and Prokofiev, and even such a distant composer as Bela Bartok is not completely free of it.

In some of the works of the composers mentioned it is possible to see a certain similarity with fragments of Chopin's compositions—particularly those fragments which contain the most interesting harmonic aspect in his work. Detailed study of these similarities will convince us that they are not in purely accidental.

It is not easy to define in one phrase the composition of an "influence." It consists of a number of characteristics of different elements, such as harmony, and the rhythm and also—there is a word in the field of composition, "harmony" is purely dominated by musical sense and partly by the conscious adoption of new harmonic and melodic ideas that the composer himself had been the first to conceive. Such adoption are motivated because they are a preparation for evolution in art, which cannot move forward in such strong groups that the composer is larger content any elements of his predecessors.

The influence of an artist may be recognized by original compositions which have modern or other cultivated into a work. These compositions go through various steps which can be called variations. Thanks to this they are, sometimes completely transformed. The process of transformation is clearly illustrated in the following example of a fragment of Chopin's Mazurka in E-flat major and Scriabin's E-flat major Mazurka (Opus 51). The E-flat major Mazurka between these two fragments is identical.



It is interesting to note that the modernists who borrowed some of their harmonic ideas from Chopin patterned themselves on precisely the late Chopinque key signatures, the use of "tritone" notes, but on these which served reference because of their chromatic and boldness, to the use of Robert Schumann. This great composer had shown more than once that he had the chromatic Chopinque chromatics, which were incommensurable as they then, although he greatly admired Chopin. When today we come to an answer, why? The example, the first movement of Chopin's Sonata in E-flat, they seemed a reference of "later and modern" notes. The unexpected harmony that the modernists use in the very first measures of the E-flat Sonata only illustrates what is perhaps Chopin's without the "tritone," in which "chromaticism" without reason, without a reason (Continued on Page 21)

New Records

Reviewed By
PAUL N. ELBIN



A MAN WHO attempts to do almost anything musically is usually dependent upon the playing equipment he uses. When new knowledge and judgment of music has been achieved, he can believe what he hears from his new records.

These electronic fruits are not exactly golden. The expanded play of records makes the listener's fields are more. Some are easy to share. No one can possibly overlook an amplifier that was simply a terrible that was not true, a change that won't change. But such delays of equipment are not as important as the better things that he is working for the musical field.

Let me tell you about an experience of what I heard (over a 1/2 hour) a record change that was used to be the best available. It is a 1/2 hour, compact disc change (usually without any or results) or in the company's most advertising claim.

The first record I played sounded wonderful except that music developed when I began to play the best in musical progress. The next record turned out to be a 1/2 hour, compact disc change (usually without any or results) or in the company's most advertising claim.

A piece that was the best in the first, and it sounded rather good. This was the best of the first, and it sounded rather good. This was the best of the first, and it sounded rather good.

After he can hear the sound of the first, the first record I played sounded wonderful except that music developed when I began to play the best in musical progress. The next record turned out to be a 1/2 hour, compact disc change (usually without any or results) or in the company's most advertising claim.

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National Activation of String Instruction

by C. F. NALDO

MANY COLLEGES, universities, public and private schools and studios throughout the nation have given special attention for over a decade to the promotion of interest in the study of the string instruments. During this time, articles have been published in many newspapers and in national educational and pedagogical magazines expressing the importance of the role played by the string instruments in the educational program and in the social life of the American community.

Nation-wide activation of interest in the study of the string instruments, although almost generally accepted, until the latter part of the decade, has been slowed to unprecedented proportions through the activities of a number of organizations. The writer here gives credit to the principal organizations that have a special and direct interest in the promotion of interest in the study of the string instruments from the time when "average" attention was directed toward in such the best attention for string instruction.

The Music Teachers' National Association

The MNTA, founded in 1926, through the initiative of Theodore Presser, formerly of F.H.D., incorporated the need for and value of string in its 1946 meeting in Denver. At this meeting, steps were

It is interesting and revealing to note the extent of the activities of the national organizations leading to the present string instruction

which later resulted in the founding of the American String Teachers Association. The 1946 Cleveland Branch of the MNTA, in light of the MNTA and the MNTA String Committee, thus efforts are made to improve string instruction and to have through the article organization and American String Teachers Association.¹ It is emphasized in this article that probably made the first time in history when representatives of nationally organized string groups met together to consider ways and means for strengthening interest in the study of string instruments.

The Music Education National Conference

The MENC initiated the principal impetus for national recognition of the string problem in the schools. The initial steps provided from the organization and studies of the "Correlation Committee" (1942-44), and the "Coordinate Council" (1944-45). Subsequent progress of the problem resulted in the "String Instruction" project of the Advancement of Music and the organization of the "Committee on String Instruction" (1945).

The string program was given special consideration in the resolution, "A Decade of Music, Progress and Action," that was presented and unanimously adopted by the MENC at Cleveland, April 5, 1946.

"String Instruction Provision" in the action and steps of modern for the study of the string instruments, the writer here gives credit to the principal organizations that have a special and direct interest in the promotion of interest in the study of the string instruments from the time when "average" attention was directed toward in such the best attention for string instruction.

The MENC has made a significant contribution toward string promotion at the national, divisional, state and local levels through the activities of the MENC Committee on String Instruction.² It has been

made efforts, dissemination, efforts, letters and letters, and in addition has made available valuable literature and other aids for teachers.³

The American String Teachers Association

The initial objectives of this association were:

"The founders of the American String Teachers Association were convinced that the first objective of the association must be to bring together all levels of string teaching: college, secondary, elementary, private, public school."⁴

The objectives of the ASTA had made available for dissemination helped them in the study. Various projects have been initiated and carried out through the Committee on Research Committee on Teacher Education, Committee on Community and Youth Activities, and others.⁵

The Yankin, Yankin and Yankin Guild of New York

The demanding interest in the study of the string instruments provided the initial under the organization of the YNTA. This organization, with Gold Chapter in many parts of the country, has made a valuable contribution in the betterment of string activity. The Committee of the YNTA, adopted December, 1945, includes the following purposes: (1) To encourage the wider study and appreciation of the violin as a cultural and social asset. (2) Through organization and action efforts to improve the welfare and standards of the violin teaching profession.⁶ Similar contributions of the YNTA, include the sponsorship of the National String Festival and Conferences held annually in New York City.

In 1955, representatives from a group of cooperating organizations, known collectively as the National String Planning Committee, were brought together for the purpose of improving the string situation. The group of cooperating organizations included the Music Teachers' National Association, Music Education National Conference, and the American String Teachers Association.⁷ (Continued on Page 52)

William Kapell



In informal sketch by his teacher Olga Samraff

"The student would not think of his teacher as the tragic death of the young pianist William Kapell, which occurred in a plane crash in California (see *ETW*, World of Music, January, Page 35). Perhaps no more fitting tribute could be paid to the memory of this fine artist than to create here an article written by his teacher, the late Olga Samraff, at the time young Kapell was only 16 years old. This edition of *ETW* is the first time in the history of the magazine that a student of a great pianist has been given the opportunity to write about his teacher. —E. J. [Editor]

ONE DAY in 1936, Dr. Olga Samraff, who I had previously known as a fine pianist and teacher in New York, asked me to hear a young pupil of hers, William Kapell, with a view to having him continue his studies with me. When she stated enthusiastically about his talent, I could not refrain from asking her why she wanted him to study with someone else. She answered me questions with one knock answer: "Because he is very difficult, and I am helping him out of my heart."

When I heard young Willy Kapell himself play, I realized just what a challenge it would be to educate such a transcendental pianist, but I recognized his talent at once and decided to accept him. He was awarded a scholarship with me at the Phil

adelphia Conservatory of Music (later was away for three successive years) a fellowship in no other than the Juillard Graduate School of Music, and so began a ten year association with the most gifted, honest, unpredictable, often impulsive, sometimes complaining and altogether unique member of my large musical family.

There was even a dull moment in those ten years as far as Kapell was concerned. He and I had our first battle. He brought me his first assignment—a Beethoven sonata—with a wild ornament of mistakes. Before he had played nearly measures I decided not to accept them and I let him sweat through the first movement a short concert.

He gave me several questioning side glances, as though he wondered whether he would get away with mistakes at his lessons with me. Then I closed the book and told him that if he wanted to be told on F sharp was F-sharp and a quarter note was a quarter note he would have to make another lesson. I told him that if he really learned the Sonata and did it all he could with it, I would give him a lesson on it, otherwise not.

Young Willy understood, and after that we got along beautifully. This arrangement worked well in that we could now discuss the Sonata and did it all he could with it, I would give him a lesson on it, otherwise not.

which, in a moment, became I told him that his strong musical individuality must assert itself in the way it did at an early age. Being constantly thrown on his own but with accompanying discussion as my part for several months, Kapell's rapid development of soul and technical skills. Kapell required the independent subjectivity, insight and artistic individuality which has enabled him to seek his own temperament and reduce the musical requirements of his best days in a past where all the intensity of his artistic nature was the possession of a composer without change to the work. Luckily he was down for perfection grew upon and he has begun to win big honors and has the musical responsibility of a soloist he was ready for them.

In recent years, a less ordinary lesson became exceptional. Kapell has returned to such problems from me, from time to time, probably because he knew it would be easily accepted. It has perhaps served as a belief when he occasionally, as every artist of his caliber and profound individuality does, has the extreme of pride and shame. The three words came from his successful pianist or their friends. Professional critics, in a role, have recognized his gifts with musical sensitivity.

(Continued on Page 51)

The Buffoon

The juxtaposition of major and minor thirds is a common device in modern music. How easy, it is to see, Beethoven and Schubert used the device such as his own way. Play this piece with spirit! EMILIO KARASIKOVSKI

Allegro (4 - m)



From "Fancies of Ten Fingers by Medicine Whisker" compiled, arranged and edited by Emma Kopy. Copyright 1915 by Theodore Kopy Co. ETW FEBRUARY 1946

Sarabande

(From "Suite No. 41, in D minor")

Handel's music is essentially simpler than that of his great contemporary, J. S. Bach, but no less convincing. When not intruded by the modern piano, this "Sarabande" and variations will "speak" if played with fullness of tone and clarity in the rendering of the several voices. Grade 3

GEORGE FRIDERICO HANDEL

Andante sostenuto (♩ = 6)

VARIATION I Poco più animato (♩ = 8)

VARIATION III (♩ = 8)

Dreams of Spring

STANFORD KING

Allegretto pastorale

PIANO

Puppet Mischief

MARGARET WIOHAM

Allegro (Lento)

PIANO

Bells Across the Valley

M. LOUISE WRIGHT

Moderato

PIANO

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Shore Leave

RALPH MILLIGAN

Moderato $\text{♩} = 120$

PIANO

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Sonatina

DMITRI KABALEVSKY

Allegro moderato $\text{♩} = 110$

PIANO

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STONE-PEARSON, INC.

Palatino

VLADIMIR PADERA

Moderato (♩ = 120)

mf

cresc.

cresc.

cresc.

a tempo

sfz

cresc.

sfz

Dancing Puppets

PART III

WILLIAM SCHUB

Allegretto $\text{♩} = 120$

PIANO

Meno mosso

Tempo 1

PART II

Allegretto $\text{♩} = 120$

PIANO

Dancing Puppets

PART I

WILLIAM SCHUB

Allegretto $\text{♩} = 120$

PIANO

Meno mosso

Tempo 1

PART II

Meno mosso

Tempo 1

Grand Partita in D Minor*

BERNARD PASQUINI

(1632-1710)

Ficely transcribed for Organ by
Gianpiero Bazzani

Variazione 12

Deciso

MANTELS

FRONTAL

FRONTAL, MANTELS & ECHO

Ed. 42

Variazione 13

Espressivo

Diamond Regis
Ed. 42 410 410 410 410

MANTELS

FRONTAL

FRONTAL, MANTELS & ECHO

Ed. 42

Variazione 14

Brillante

MANTELS

FRONTAL

FRONTAL, MANTELS & ECHO

Ed. 42

*Consulting musician
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ESTON, FEBRUARY 1914

Grandioso

Tema

Diamond Regis
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MANTELS

FRONTAL

FRONTAL, MANTELS & ECHO

Ed. 42

MANTELS

FRONTAL

FRONTAL, MANTELS & ECHO

Ed. 42

ESTON, FEBRUARY 1914

Angels, Ever Bright and Fair

(From "Theodore" 1948)

GEORGE FREDERICK KANE

Edited by Elizabeth Ford

Larghetto (♩ = 60, 90)

教师姓名

Figure 5

...er heights and fair

As gah, *vv.*, *vv.* *houghi*, small hole, *Ti ha, uh*, lake on

Take, oh, take me in your care

like me. like ab. like me.

11

it is bright and fast Take up ichu as you can

Value: 4th September 1999, 10:00 AM

realtà non

Abstract

Copyright 1984 by Oliver Stone Company

10

STUDY RESEARCHERS' NOTE

Speed on your own course, my lights, Glad to reflect the gas white, Glad to reflect the gas white

shine. That is why of course, when we see a woman with a beautiful complexion, we say, "How beautiful she is!"

Taken as a whole, the results

DATE _____ take me, take me, take me. An. with, ever bright and fast. Take, oh

info. go to www.ams.org

Take a look at the next one.

on the same

11

STUDY PRESENTATION AND

42

Solvejg's Song

EDUARD GRÆG, Op. 10, No. 1
Arranged by N. Clifford Day

CLARINET
(in B)

PIANO

Un poco andante
poco molto egr

Allegretto con moto
molto leggiero e decisamente
pp una corda

Tempo 1
Lento
tristemente
colla parte

*In some editions from chords and double basses, the upper note in B B may be omitted, and the upper note in L B taken with chord of G B (1st measure)
From "The Oldest Current Paper's Repository" (514-4000)
Copyright 1935 by Oliver Stone Company

Parade of the Color Guards

No. 210-81131
Grade 15

EDNA BAILOR SHYR

PIANO

Mazurka con moto

Allegretto con moto
molto leggiero e decisamente
pp una corda

Tempo 1
Lento
tristemente
colla parte

Copyright 1935 by Oliver Stone Company
1705E FEBRUARY 1935

International Copyright Secured

Wild Flowers

(Waltz)

ORACE C. KATZ

Moderato $\text{♩} = 120$

PIANO

First time to Coda

Second time

Fin

Copyright 1913 by Theodore Presser Co.

A-Rub-A-Dub

MAR-ALESS BEE

Moderato

PIANO

First time

Second time

Fin

Copyright 1913 by Theodore Presser Co.

First time

Second time

Fin

No. 126-40046
Grade 12

Bubbles

A. LOTIS SKARMOLIN

Moderato $\text{♩} = 120$

PIANO

First time only

Fin

Copyright 1913 by Theodore Presser Co.

11.218

There are a number of good schools. There is only one
Bob Jones University. The "World's Most Unusual University"
has all of the essentials and much more. It is **OUTSTANDING**
among institutions, and its graduates are
outstanding in business and the professions.

BOB JONES UNIVERSITY

GREENVILLE, SOUTH CAROLINA

Music, speech, and art without additional cost
above regular academic tuition. High school and seventh and eighth
grades in connection.

*Bob Jones University stands without apology for the "old-time religion"
and the absolute authority of the Bible.*

